

SYLVIA AT THE OLD VIC



TEACHING RESOURCES

SEPTEMBER 2018

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Teaching resources

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Further details of this production
oldvictheatre.com

DELROY ATKINSON

Winston Churchill/George Lansbury

Theatre includes: *The Book of Mormon*, *I Can't Sing!*, *The X Factor Musical*, *Jihad The Musical*, *Avenue Q*, *Rent*, *Lost In The Stars*, *Bomb-itty of Errors*, *Lautrec* (West End); *Present Laughter* (Chichester); *The Firm* (Hampstead); *Albion* (Bush); *All My Sons* (Royal Exchange Manchester), *The Harder They Come*, *Come Dancing* (Stratford East); *The Enchanted Pig* (Young Vic); *Poison* (Tricycle); *Twelfth Night*, *The Tempest*, *Our Country's Good*, *Treasure Island* (Nuffield); *The Amen Corner*, *Jerry Springer: The Opera* (National Theatre). Film includes: *Pirates Of The Caribbean*, *Fighter*, *Still Crazy*. Television includes: *Luther*, *Sherlock*, *Small Island*, *The Bill*, *The Agency*, *After You've Gone*, *My Family*, *No Heroics*, *Moonmonkeys*.

CARLY BAWDEN

Clementine Churchill/Annie Kenney

Theatre includes: *The Natives* (Old Vic New Voices); *McQueen* (West End); *Romantics Anonymous*, *Twelfth Night* (Shakespeare's Globe); *Wonder.land* (National Theatre/ Manchester International Festival); *Assassins*, *Pippin* (Menier Chocolate Factory); *Dead Dog In A Suitcase* (Kneehigh); *My Fair Lady* (Sheffield Crucible); *The Lion, The Witch & The Wardrobe* (360 Theatre, Kensington); *The Umbrellas of Cherbourg* (The Curve/West End); *Sleeping Beauty* (Wakefield); *Vice* (Arcola); *Whistle Down The Wind*, *Evita* (UK tour); *Tristan & Yseult* (US Tour). Television includes: *Close to the Enemy*, *Doctors*.

VERITY BLYTH

Adela Pankhurst/Mrs Scurr

Theatre includes: *The Cherry Orchard* (Bristol Old Vic/ Royal Exchange Manchester). Theatre whilst training includes: *13* (Tobacco Factory Theatres), *Americana* (stage@leeds/UK tour); *Iceland* (Wardrobe Theatre). Verity recently graduated from Bristol Old Vic Theatre School.

JOHN DAGLEISH

Keir Hardie/Lord Curzon

Theatre includes: *A Christmas Carol* (The Old Vic); *The Winter's Tale*, *Harlequinade* (West End); *Sunny Afternoon* — Olivier Award for Best Actor in a Musical (Hampstead/West End); *Common* (National Theatre); *A Midsummer Night's Dream* (Young Vic); *The Mother* (Royal Court). Television includes: *The Bisexual*, *The Moorside*, *The Last Dragonslayer*, *Silent Witness*, *Jonathan Strange and Mr Norrell*, *Truckers*, *Siblings*, *Beaver Falls*, *Starlings*, *The Hollow Crown: Henry V*, *Any Human Heart*, *Very Few Fish*, *The Bill*, *Lark Rise to Candleford*. Film includes: *Judy*, *Farming*, *Justice League*, *Mary Poppins Returns*, *Christopher Robin*, *The Monuments Men*, *Snow in Paradise*, *Age of Heroes*, *The Priest*.

JADE HACKETT

Lady Jennie Churchill/Edith Garrud/Narrator

Theatre includes: *Into The Hoods: Remixed* (ZooNation/ West End) *The Mad Hatter's Tea Party* (ZooNation/ Royal Opera House/Roundhouse); *Pied Piper* (Barbican); *Blaze: The Show* (Berlin/Dubai); *Do not Pop* (Studio 3 Theatre). Theatre as Director includes: *The Duke Joint* (Wilton's Music Hall/The Place/Sadler's Wells). Film includes: *StreetDance*. Jade is one of the founders of Cocomjam dance school.

TODD HOLDSWORTH

H.G. Wells/Silvio Corio

Theatre includes: *Some Like it Hip Hop* (ZooNation/ West End); *Thriller Live* (West End). Television includes: *X Factor*, *Britain's Got Talent*, *The Voice*, *Take That Wonderland Special*, *Comic Relief*, *League of their Own*, *T4 On the Beach*.

IZUKA HOYLE

Emily Wilding Davison/Lillie Hardie

Theatre includes: *Working* (Southwark Playhouse); *Six*, *The Selfish Giant* (West End). Television includes: *Clique*. Film includes: *Mary Queen of Scots*. Izuka recently graduated from the Arts Educational School.

BEVERLEY KNIGHT

Emmeline Pankhurst

Theatre includes: *Cats*, *Memphis The Musical* (West End); *The Bodyguard* (West End/Ed Mirvish Theatre, Toronto). Beverley has released eight studio albums and her latest album *Soulsville* was released in 2016 and went straight into the UK Top 10. Additionally, she recently took part in *Songs from the Stage* released in 2017. She has won three MOBO Awards, been nominated for Best Female at the Brit Awards three times and for the Mercury Music Prize and was awarded an MBE by the Queen in 2007 for services to British music and charity.

GENESIS LYNEA

Sylvia Pankhurst

Theatre includes: *Bend It Like Beckham*, *The Bodyguard*, *In The Heights*, *Six* (West End); *The Assassination of Katie Hopkins* (Theatr Clwyd); *Collective Rage* (Southwark Playhouse); *Ode To Leeds* (West Yorkshire Playhouse); *The Wild Party* (The Other Palace); *Jesus Christ Superstar* (Regents Park Theatre); *Legally Blonde* (The Curve); *The Gospel According to Broadway* (Hackney Empire/BBC). Dance includes: *Yes I Still Exist* (Breakin' Convention International Festival of Hip Hop Dance Theatre at Sadler's Wells/Palace of Fine Arts, San Francisco). Television includes: *The 4 O'Clock Club*.

JAYE MARSHALL

Dance Captain

Theatre includes: *I Can't Sing! The X Factor Musical* (West End); *A Night with Boy Blue Entertainment* (Barbican). Television as a dancer includes: *One Man Walking*, *London 2012 Opening Ceremony*, *The One Show*, *The Royal Variety Show*, *The National Television Awards*.

TACHIA NEWALL

AKA TRUTHOS MUFASA

Lloyd George/Lord Cromer/Narrator

Theatre includes: *Scuttlers*, *Fatherland* (Royal Exchange Manchester/Manchester International Festival); *Hamlet*, *Hoax: My Lonely Heart* (Royal Exchange Manchester); *Some Like It Hip Hop* (ZooNation); *Arabian Nights*, *The Manchester Lines* (Library Theatre); *Crystal Kisses* (Contact); *Ghost Boy* (20 Stories High). Film includes: *Dirty God*. Television includes: *Age Before Beauty*, *Silent Witness*, *Armchair Detectives*, *From Darkness*, *Vera*, *Scott and Bailey*, *Casualty*, *Waterloo Road*, *Coronation Street*, *Young Dracula*, *Doctors*, *Moving On*. Truthos is also a member of Levelz, a Manchester based bass music collective — Red Bull Culture Clash winner 2016.

MARIA OMAKINWA

Ada

Theatre includes: *A Christmas Carol* (The Old Vic); *Girl from the North Country*; *The Bodyguard*, *Avenue Q* (West End); *One Love* (Birmingham Rep); *Show Boat* (New London Theatre/Sheffield Crucible); *Soul Sister* (UK tour); *Little Shop of Horrors* (Kilworth House Theatre); *Philip Pullman's Grimm Tales for Young and Old* (The Bargehouse).

KARL QUEENSBOROUGH

Harry Pankhurst/Almroth Wright/H.H. Asquith

Theatre includes: *Girl from the North Country* (The Old Vic); *The Little Matchgirl* (Shakespeare's Globe/Bristol Old Vic); *Aladdin*, *Cinderella*, *Dick Whittington*; *Jack and the Beanstalk* (Lyric Hammersmith); *Morning* (Lyric Hammersmith/Traverse Theatre); *The Machine Stops* (Pilot Theatre/York Theatre Royal); *Only the Brave* (Soho/Wales Millennium Centre/Bird Song); *A Wolf in Snakeskin Shoes* (Tricycle); *Student 365* (National Theatre of Scotland); *Ignition: Out of Reach* (Frantic Assembly, Toynbee Studios); *Mind the Gap* (Y Touring/Royal Albert Hall); *A Midsummer Night's Dream* (Filter Theatre).

ROSS SANDS

George Bernard Shaw/Richard Pankhurst

Theatre includes: *Thriller Live* (West End); *Into The Hoods*, *Some Like It Hip Hop* (ZooNation); *Revolution* (West End); *The Mad Hatter's Tea Party* (ZooNation/Royal Opera House/Roundhouse). Work as a dancer includes: Ellie Goulding *Delirium* (World Tour), FKA Twigs (*Congregata Tour*), Robbie Williams *Swing Both Ways* (European and Australian Tour), Take That *Progress Live* (European Tour), Steps (winter & summer tours 2017–2018) and performances with Kylie Minogue, Rihanna, Leona Lewis, Beyoncé, The Saturdays, will.i.am, Jungle.

WITNEY WHITE

Christabel Pankhurst

Theatre includes: *A Monster Calls* (The Old Vic); *Dusty* (West End); *Loserville* (West Yorkshire Playhouse/West End); *Room* (Stratford East/Dundee Rep/Abbey Theatre); *Wonder.land* (National Theatre/Manchester International Festival). Television includes: *Clean Break*, *Doctors*.

ELLIOTTE WILLIAMS-N'DURE

Flora 'The General' Drummond

Theatre includes: *Some Like It Hip Hop* (ZooNation/West End); *The Mad Hatter's Tea Party* (ZooNation/Royal Opera House/Roundhouse); *Unplugged*, Sadler's Wells *Sampled* (ZooNation/Sadler's Wells). Elliotte is a recording artist, top line writer and lyricist with international releases within the house music genre with her stand out song *Get Busy* reaching number three in the beat port charts. She has performed nationally and internationally, collaborating with major house artists, such as Tom Stefan, Avicii and Soul Avengers. Elliotte has also provided backing vocals for artists such as Terri Walker, Iggy Azalea and MNEK.

LINDA BURRATTO**Electric Guitar**

Linda is a guitarist who has toured venues, arenas and festivals including: Coachella, Glastonbury, Lollapalooza, Rock Am Ring, Rock Im Park, SXSW as well as appearances on UK, American & European TV & Radio Shows. Studio work includes: collaborations with John Cornfield (Muse, Supergrass), Larry Hibbit (100 Reasons, Nothing but Thieves, Marmozets), Filippo Cimatti (Jeff Beck, Bones), Nick RAS Furlong (Steve Aoki, Papa Roach). Other work includes: writing and producing original music, tours with Queen and Adam Lambert and co-founding the charity Girls Rock London. She is currently working and touring with Kate Nash, Get Cape. Wear Cape. Fly and ESKA.

SONIA KONATÉ**Electric Guitar**

Sonia is an international touring contemporary musician and recording artist with experience in styles including funk, R'n'B, pop, jazz and gospel. She has a special interest in African Music and culture. Currently collaborating with West African based record label Mieruba, she strongly believes in the developing future of the arts in Africa. She has toured and played at festivals worldwide and worked as a session musician. Sonia won the Duo Prize at Wave Jazz Festival in 2015 and the Tech Music School/ GuitarPart Mag Scholarship in 2010. She has studied at ENM Lyon, Tech Music School and ETM Geneva.

JOEL 'JOEY' GRANT**Bass Guitar**

Joey is an experienced bassist, with his style, groove and interpretation on bass distinguished via his interpretation of groove and rhythm as a drummer. He plays in several styles including pop, R'n'B, fusion and funk. He has performed as a session musician as both a bassist and synth bassist, and has toured and recorded for several artists within the UK and internationally, including: Lady Gaga, Melanie C, All Saints, Gabrielle, Wretch 32, Alexandra Burke, Emeli Sandé and Jocelyn Brown.

ADRIAN J MOORE**Keyboard**

Adrian began playing drums in childhood at the Full Gospel Revival Centre church, and has since added keyboard and guitar to his repertoire. He has played in various arenas and alongside artists including: Stormzy, Naughty Boy, Wretch 32, All Saints and Gabrielle as well as producing UK Gospel projects. His music can also be heard throughout MOBO Award winner Volney Morgan and New Ye's debut album FOCUS Midnight Oil: Live in Worship by Seth and Ant. Adrian is Company Director of BOLD (Beating Obstacles, Living Dedicated) which mentors emerging musicians and artists.

CREATIVE TEAM

KATE PRINCE

Book/Director/Choreographer/Lyrics

Kate is Artistic Director of ZooNation: The Kate Prince Company. She is an Associate Artist at The Old Vic and at Sadler's Wells, where ZooNation is a Resident Company. ZooNation productions include: *The Mad Hatter's Tea Party* (ZooNation/Royal Opera House/Roundhouse); *Into the Hoods* (West End); *Some Like it Hip Hop* (Peacock/UK tour); *Groove on Down the Road* (Southbank Centre); *Into the Hoods: Remixed* (Sadler's Wells/UK tour); *ZooNation: Unplugged*, special performances for Nelson Mandela's 90th birthday celebrations, 2008. Other theatre includes: *Everybody's Talking About Jamie* (Sheffield Crucible/West End); *Ballyturk* (National Theatre); *Shoes* (Sadler's Wells); *I Can't Sing: X-Factor Musical* (West End); *It's A Mad World my Masters* (RSC). TV includes: *Strictly Come Dancing*, *So You Think You Can Dance*, *Top of the Pops*, *Ant & Dec's Saturday Night Takeaway*, *Blue Peter*, *PopWorld*. Film credits as choreographer includes: *StreetDance3D*. As writer, director and choreographer: *The Holloway Laundrette* (BAFTA/Channel 4/Big Dance). Kate has been nominated for three Olivier Awards, a Sky Arts South Bank Award, and a WhatsOnStage Theatregoer's Choice Award. Kate is a graduate of Edinburgh University with an MA in General Arts and has an Honorary Doctorate from the University of Winchester.

PRIYA PARMAR

Book

Priya is a novelist, freelance writer and dramaturg. As a researcher and dramaturg: *The Vagina Monologues*, *Necessary Targets*, *The Good Body*. She also worked on live projects for VDAY, such as *VDAY Harlem* and *VDAY at the Hammerstein Ballroom* as well as films such as *VDAY: Until the Violence Stops*. She has authored the novels *Exit the Actress* and *Vanessa and Her Sister* — a New York Times Notable Book. Her freelance work includes articles for The Sunday Times, Marie Claire and The New York Times.

JOSH COHEN

Music

Josh has worked with ZooNation since 2007, when he narrated *Into the Hoods* (ZooNation/West End/UK tour). Theatre credits as composer and music producer include: *Some Like It Hip Hop* (ZooNation); *The Mad Hatter's Tea Party*, (ZooNation/Royal Opera House/Roundhouse); *The Holloway Laundrette* (BAFTA/Channel 4/Big Dance). Theatre credits as performer include: *Rent*, *The Graduate* (West End); *Smash* (Menier Chocolate Factory); *The Comedy of Errors* (Regent's Park Open Air Theatre); *The Last Days of Judas Iscariot* (Almeida). Film credits include: *The Best Exotic Marigold Hotel*, *X-Men: First Class*.

DANILO 'DJ' WALDE

Music

A composer, musician and performer, DJ joined ZooNation in 2003 and has been the company's Musical Director ever since. His ZooNation work includes: *Into The Hoods*, *Some Like It Hip Hop*, *The Mad Hatter's Tea Party*. Other theatre as Composer includes: *The Suicide* (National Theatre); *Pericles* (RSC); *The Little Mermaid* (Bristol Old Vic). Other theatre as Musical Director includes: *Bounce: the Streetdance Sensation*, *Blaze* (Anthony Van Laast); *Against Time* (ENB/Flawless). Other credits include: Music for Kate Prince's short *The Holloway Laundrette* (BAFTA/Channel 4/Big Dance), Stadium DJ for the 2012 Paralympic Games Opening Ceremony, and leader of the Roundhouse Experimental Choir.

BEN STONES

Designer

Theatre includes: *Speaking in Tongues* (West End); *Way Upstream* (Chichester); *Frankenstein, Breaking The Code, Doctor Faustus, A Taste of Honey* (Royal Exchange Manchester); *Frost/Nixon, An Enemy of the People* (Sheffield Crucible); *Hir, The Kitchen Sink* (Bush); *The Bear, The Proposal* (Young Vic); *The Suicide* (National Theatre); *The Dazzle* (Found111); *Good with People* (Traverse Theatre/59E59 New York); *Creditors* (Donmar/BAM, New York); *Belong* (Royal Court); *Arabian Nights* (Tricycle); *Paradise Lost* (Headlong); *The Mighty Boosh* (UK tour); *Burberry: London in Shanghai* (Shanghai); *Hobson's Choice, Twelfth Night* (Regent's Park). Dance includes: *Kes* (Sheffield Crucible); *Some Like it Hip Hop, Into the Hoods* (ZooNation/West End/UK tour); *The Mad Hatters Tea Party* (ZooNation/Royal Opera House/The Roundhouse).

NATASHA CHIVERS

Lighting

Theatre includes: *Hamlet, Oresteia* (West End/Almeida); *1984* (West End/Headlong/Almeida/Broadway); *Sunday in the Park with George* — Olivier Award for Best Lighting Design (West End); *Allelujah!* (Bridge Theatre); *The Duchess of Malfi* (RSC); *Belleville* (Donmar); *Bad Roads, Mistress Contract, Fireworks, Who Cares* (Royal Court); *Strapless, Electric Counterpoint* (The Royal Ballet); *Sunset at the Villa Thalia, Statement of Regret* (National Theatre); *The Chalk Garden, The House They Grew Up In* (Chichester); *Gravity Fatigue* (Sadler's Wells); *Encore* (BalletBoyz); *Green Snake* (National Theatre of China); *Macbeth* (Broadway/Tokyo); *27, The Wolves in the Walls, Home* (National Theatre of Scotland); *Oedipus* (Toneelgroep Amsterdam); *Happy Days* — UK Theatre Award for Best Design (Sheffield Crucible).

CLEMENT RAWLING

Sound

Theatre includes: *White Christmas the Musical, Elf the Musical* (West End); *Sleeping Beauty* (Birmingham National Indoor Arena); *The Nutcracker* (O2 Arena); *Wonderful Town* (UK tour); *Company, Street Scene* (Royal Northern College of Music); *The Mad Hatter's Tea Party* (ZooNation/Royal Opera House/The Roundhouse). Clement has also designed arena systems for *Chess, Evita, Jesus Christ Superstar, Fame* and the Russian State Ballet (Spectrum Arena, Oslo).

JESSICA RONANE CDG

Casting

Theatre includes: *A Monster Calls, Mood Music, Fanny & Alexander, The Divide, A Christmas Carol, Girl from the North Country, Woyzeck, Rosencrantz & Guildenstern are Dead, King Lear, The Caretaker, The Master Builder, Dr. Seuss's The Lorax, The Hairy Ape, Future Conditional* (The Old Vic); *Running Wild* (Regent's Park Open Air Theatre). Theatre (children's casting): *To Kill a Mockingbird, The Sound of Music* (Regent's Park Open Air Theatre); *School of Rock, The Audience, Charlie and the Chocolate Factory, Made in Dagenham, Billy Elliot the Musical* (West End); *Matilda the Musical* (RSC/West End); *Bugsy Malone* (Lyric Hammersmith); *Caroline or Change* (National Theatre). Film includes: *The Kid Who Would Be King*.

MICHAEL HENRY

Musical Supervisor/Vocal Arranger

Theatre includes: *An Octoroon, The Amen Corner, Emperor and Galilean, FELAI, Death and the King's Horseman* (National Theatre); *They Drink It in the Congo, Mr Burns* (Almeida); *Boi Boi is Dead* (West Yorkshire Playhouse); *The Brothers Size, FEAST* (Young Vic). Theatre as performer includes: *The Official Tribute to The Blues Brothers* (West End). Other work includes: live backing vocals for George Michael, Chaka Khan, Will Young and Pet Shop Boys, studio vocals for Diana Ross, Robbie Williams and Michael Ball, featured soloist in Scott Walker's *Drifting & Tilting* at the Barbican in 2008, full-time a capella vocalist with Flying Pickets and The Shout.

JOSH 'MCKNASTY' MCKENZIE

Musical Director/Band Leader/

Additional Arrangements

Work with artists includes: Wretch 32, Tinie Tempah, Keziah Jones, Robert Glasper, Kamaal Williams, Lion Babe, Labrinth, Stormzy. Josh directs bands, contributing to the productions of events including: Glastonbury Festival, Wireless Festival, MOBO and BRIT Awards and shows at venues including: Wembley Arena, O2 Arena, Hammersmith Apollo, Shepherd's Bush Empire. He travels worldwide touring and recording albums as a drummer and featured artist.

CELIA STRAINGE

Props Supervisor

Theatre includes: *The Divide* (The Old Vic); *The Entertainer*, *Romeo and Juliet*, *Red Velvet*, *The Winter's Tale*, *Harlequinade*, *All on Her Own*, *The Lieutenant of Inishmore*, *Red*, *Photograph 51*, *Henry V*, *A Midsummer Night's Dream*, *The Cripple of Inishmaan*, *Peter and Alice*, *Privates on Parade* (West End).

ANNA JOSEPHS

Costume Supervisor

Theatre includes: *The Divide*, *The Duchess Of Malfi* (The Old Vic); *Apologia*, *Our Ladies Of Perpetual Succour*, *The Bodyguard*, *Hairspray*, *Dirty Dancing*, *Photograph 51* (West End); *The Pride*, *Macbeth*, *Les Parents Terribles*, *Lower Ninth*, *Turn of the Screw* (Regent's Park); *Two Noble Kinsmen*, *Romeo and Juliet* (Shakespeare's Globe); *Grimly Handsome* (Royal Court); *Albion*, *Mary Stuart* (Almeida); *Knives in Hens*, *Fathers and Sons*, *The Night Alive* (Donmar); *Twelfth Night*, *Antigone*, *Moon on a Rainbow Shawl*, *Strange Interlude*, (National Theatre); *Quartet* (Linbury Theatre); *Batman Live*. Television includes: *Take That Comes to Town*. Music includes: Phil Collins, Pet Shop Boys, Justin Timberlake.

CARRIE-ANNE INGROUILLE

Associate Director/Choreographer

Theatre includes: *Hamilton*, *I Can't Sing!*, *The X Factor Musical*, *Jeeves & Wooster in Perfect Nonsense*, *Into the Hoods* (ZooNation/West End/UK tour); *Six* (West End/UK tour); *Sounds & Sorcery* (The Vaults); *The Mad Hatter's Tea Party* (Royal Opera House/Roundhouse); *Some Like it Hip Hop*, *Blaze* (ZooNation/West End/UK tour); *The Suicide* (National Theatre); *The Catherine Tate Show Live* (UK tour). Film includes: *Streetdance 3D*, *Good Times* — music video for Elderbrook, *DanceStar Party* (PS3), F&F Children's Autumn Campaign.

NELL RANNEY

Baylis Assistant Director

Theatre as Director includes: *The Misadventures of Me* (In Transit Theatre); *She Rode Horses Like the Stock Exchange* (Kings Cross Theatre, Sydney); *They Call Me Nina* (In Transit Theatre/Teatro Británico, Lima); *The Nutcracker* (Carriageworks, Sydney). Theatre as Assistant Director includes: *Leaving Home Party*, *The Iranian Feast*, *In Praise of Elephants*, (Farnham Maltings/UK tour); *Going Bush* (Ironbark Theatre/Bush); *Fear and Delight* (Strut and Fret Production House, Adelaide and Brisbane). Other work includes positions as: Artistic Associate of Belvoir, Program Coordinator of The Garden of Unearthly Delights at Adelaide Fringe Festival, dramaturg for Playwriting Australia's National Script Workshop, Resident Dramaturg for Shopfront Arts Co-Op.

DAVID GALLAGHER

Musicians' Contractor

Theatre as Orchestra Manager includes: *Groundhog Day*, *Cinderella* (The Old Vic); *Matilda the Musical*, *42nd Street*, *Queen Anne*, *From Here to Eternity* (West End); *Jackie The Musical*, *Bernadette Peters*, *Crush*, *Play Without Words* (UK tour); *Wolf Hall* recordings (Broadway); and projects with National Symphony Orchestra. Theatre as Musicians' Contractor: Dr. Seuss's *The Lorax*, *Fanny & Alexander*, *A Christmas Carol*, *Girl from the North Country*, *Future Conditional*, *Richard III*, *The Tempest*, *As You Like It*, *The Cherry Orchard*, *The Winter's Tale* (The Old Vic). Film includes: *Robin Hood*, amfAR Gala (Cannes Film Festival). David was Music Manager at RSC 2010—2011 and at National Theatre 2000—2010.



The SYLVIA company

CO-PRODUCERS

ZOONATION: THE KATE PRINCE COMPANY

Established in 2002, ZooNation: The Kate Prince Company (ZooNation) is a female-led touring company with an unwavering commitment to artistic excellence, diversity and future talent. Through our productions (*Into the Hoods*, *Groove on Down the Road*, *Some Like It Hip Hop*, *Mad Hatter's Tea party*, *SYLVIA*) we break new ground and challenge preconceptions of what Hip Hop inspired work can be. Alongside our touring productions, each week we train over 200 young people aged 4–21 years through ZooNation Youth Company (Resident Company at Southbank Centre) and ZooNation Academy of Dance. ZooNation: The Kate Prince Company is a Sadler's Wells Resident Company and Artistic Director Kate Prince is Associate Artist at Sadler's Wells and The Old Vic.

SADLER'S WELLS

Sadler's Wells is a world-leading dance house. With over three centuries of theatrical heritage and a year-round programme of performances and learning activities, it welcomes audiences of over half a million to its London theatres each year, with more enjoying its touring productions across the UK and around the world. Since 2005, it has helped to bring over 160 new dance works to the stage, many of them involving its 16 Associate Artists, three Resident Companies and four Associate Companies — the most exciting talents working in dance today. It nurtures the next generation of talent through a number of artist development initiatives and reaches over 25,000 annually through its learning and engagement programmes.

CO-COMMISSIONERS

14–18 NOW

14–18 NOW is a five year programme of extraordinary arts experiences connecting people with the First World War. Commissioning new work by leading contemporary artists across all art forms; it includes over 200 artists, taking place in 160 locations across the UK. Over 30 million people have experienced a project so far. 16.7 million people took part in *LIGHTS OUT* in 2014, and 63% of the population were aware of Jeremy Deller's *We're here because we're here*. The UK tour of the iconic poppy sculptures by artist Paul Cummins and designer Tom Piper have been seen by over four million people to date.



Kate Prince, the SYLVIA company

CHARACTERS

THE PANKHURSTS

SYLVIA (1882—1960)

Second daughter of Emmeline Pankhurst. Won a scholarship to the Royal College of Art in London, a course which she did not complete in order to pursue her political activities. In 1914, Sylvia was expelled from the Women's Social and Political Union (WSPU) after disagreements with Christabel and Emmeline about the focus of their activities and the lack of democracy within the union. Sylvia argued that they should take a more socialist approach and address issues other than women's suffrage. Opposed to the First World War, Sylvia also disagreed with Emmeline and Christabel's support of conscription and the war effort.

Sylvia settled and died in Ethiopia, was given a prestigious burial and buried in a plot reserved for Abyssinian heroes.

In 2001, a campaign began for a statue of Sylvia to be erected in College Green, opposite the House of Commons. In 2018 a statue of Millicent Garrett Fawcett was unveiled on the green — the first woman to have a statue there. Five members of the cast of *SYLVIA*, along with Kate Prince, attended the unveiling ceremony. There remains no statue to commemorate Sylvia's contribution to the cause.

Sylvia's artistic talents were often used on the banners and artwork associated with the WSPU. This includes the three colours of white, (representing purity) purple (dignity) and green (hope).

HARRY (1889—1910)

Sylvia's younger brother, who died after contracting polio.

EMMELINE (1858—1928)

Founder of the WSPU, and whose name is synonymous with the Suffragette cause. Embarrassed by Sylvia's common-law relationship (rather than marriage) which meant that Sylvia's son Richard was born out of wedlock.

A statue of Emmeline stands in Victoria Tower Gardens, next to the House of Commons. Her book, *My Own Story*, was published in 1914.

CHRISTABEL (1880—1958)

Eldest and most militant of Emmeline's daughters. She moved to Paris in 1913 from where she directed the attacks carried out by the WSPU.

ADELA (1885—1961)

Third daughter of Emmeline and Richard Pankhurst. Left the WSPU in 1911, strongly rejecting their violent and militant approach. Emigrated to Australia at Emmeline's insistence (she paid the £20 fare) where she became a Socialist.

RICHARD (1836—1898)

Husband of Emmeline Pankhurst, a barrister, who was highly supportive in Emmeline's fight for women's suffrage. Stood for election as a Liberal MP.

POLITICIANS

KEIR HARDIE (1856–1915)

Founder of the Independent Labour Party, and first Labour MP. Was one of a number of men arrested in their support of women's suffrage. In 1908 he resigned as Leader of the Labour Party, and spent the rest of his life campaigning for various causes, including the fight for votes for women. He developed a close relationship with Sylvia Pankhurst.

WINSTON CHURCHILL (1874–1965)

Most well known for being Prime Minister in 1940–1945 and 1951–1955, Churchill was Home Secretary between 1910 and 1911. He refused to engage with the Suffragette's militant and violent actions, telling his wife Clementine in a letter that, *'I have told them I cannot help them while the present tactics are continued'*.

LLOYD GEORGE (1863–1945)

Prime Minister between 1916 and 1922, MP from 1890–1945 and Leader of the Liberal Party 1926–1931.

LORD CROMER (1841–1917)

First president of the National League for Opposing Woman Suffrage — an organisation which was formed by the amalgamation of the Women's National Anti-Suffrage League and the Men's League for Opposing Woman Suffrage.

OTHER WOMEN

ANNIE KENNEY (1879–1953)

In 1905 Kenney was imprisoned, along with Christabel Pankhurst, after heckling Sir Winston Churchill and Sir Edward Grey at a political meeting in Manchester. In 1906 Kenney attempted to obtain an audience with Herbert Asquith, the Chancellor of the Exchequer, but was arrested. She was offered the opportunity to avoid prison if she would cease her campaigning for 12 months, but chose the six-week prison sentence regardless.

Kenney was made Deputy Leader of the WSPU in 1912.

EMILY WILDING DAVISON (1872–1913)

Joined the Suffragettes in 1906. Endured seven hunger strikes and 49 incidences of force feeding. On the night of the 1911 census, Davison hid in a cupboard in the Houses of Parliament, meaning that she could register it as her address.

Davison is most famous for her actions at Epsom Derby. During a race in which the King's horse, Anmer, was running, Davison ran out in front of the horse. It is thought she may have been carrying a Suffragette flag, or may have been attempting to attach a sash or badge to the horse. She was knocked unconscious after the collision and died four days later having never regained consciousness. It has never been established whether she intended to die as a result of her actions at the Derby: she carried a return train ticket in her pocket and had entries in her diary for the week following the Derby.

Davison studied at Royal Holloway, University of London, and Cambridge University. In 2017, Royal Holloway opened its new library bearing her name.

CLEMENTINE CHURCHILL (1885–1977)

Wife of Winston Churchill, marrying him in 1908, six months after they met. Supporter of the women's suffrage movement.

LADY JENNIE CHURCHILL (1854–1921)

Mother of Winston Churchill. Opposed the suffrage movement.

EDITH GARRUD (1872–1971)

One of the first female martial arts instructors in the Western world, Garrud trained the WSPU bodyguards in self-defence techniques. A number of Suffragettes were trained in Jujitsu.

FLORA 'THE GENERAL' DRUMMOND (1878–1949)

Scottish Suffragette who joined the WSPU in 1906. Nicknamed 'The General' due to her military style uniform of epaulettes and jackets and riding a large horse. Organised rallies and demonstrations and earned a reputation for being able to deal with hecklers.

OTHER MEN

H. G. WELLS (1866–1946)

Mostly known for his works of science fiction, but had socialist beliefs including pacifism.

GEORGE BERNARD SHAW (1856–1950)

Irish playwright and political activist. Held socialist views, married to suffragist Charlotte Payne-Townshend. Wrote a number of plays which examined the inequality of society.

SILVIO CORIO (1875–1954)

Italian anarchist and long term partner of Sylvia Pankhurst who rejected the idea of marriage. Together they had one child, Richard Pankhurst, in 1927.



Genesis Lynea, Karl Queensborough

SYLVIA

PLOT BREAKDOWN AND SUMMARY

SYLVIA tells the story of the suffrage movement at the end of the 19th and beginning of the 20th century, specifically through the story of the Pankhurst family, including Emmeline Pankhurst (played by Beverley Knight) and her daughters Adela, Christabel and Sylvia.

Today, all British citizens over the age of 18 share a fundamental human right: **the right to vote and to have a voice in the democratic process**. But this right is only the result of a hard fought battle.

The suffrage campaigners of the 19th and early 20th century, including the suffragists and suffragettes, struggled against opposition from both parliament and the general public to gradually gain the vote for the whole population.

At the **end of the 19th century**, there had been small, peaceful protests by a group known as the **suffragists**. The group was made up of mainly middle-class women and campaigned peacefully. The organisation built up supporters in Parliament, but private members' bills to give women the vote all failed.

In the year **1903** (where the show *SYLVIA* begins) the WSPU (Women's Social and Political Union) was founded by Emmeline Pankhurst in Manchester.

The group also consisted of middle class women, who felt pushed to take a less peaceful approach to gaining the vote than the suffragists, including making bombs and setting fire to buildings, heckling politicians, holding marches, chaining themselves to railings, attacking policemen and smashing windows to make their voices heard. They were often sent to prison and went on hunger strike.

The more violent activists, of which the Pankhurst family were central, became known as **suffragettes**, a term originally coined by the Daily Mail to ridicule them.

Throughout *SYLVIA*, the Pankhurst daughters are repeatedly imprisoned and arrested, often going on hunger strike.

There were two major political parties — the **Conservative Party** and the **Liberal Party**. Around the same time, **Keir Hardie** was a politician who was setting up a new party, the **Labour Party**, which at that time was very small with only one MP. He marked himself out as a radical both by his dress — he wore a tweed suit when most members of parliament wore more formal dress — and the subjects he advocated, including free schooling, pensions, Indian self-rule and importantly, women's rights.

Keir Hardie gradually developed the **Labour Party**, and in *SYLVIA* we see how the party is transformed from having one seat to having 27 seats in a general election, giving them much more power. He devoted his energy to promoting the Labour Party and championing equality, particularly in the cause of women's suffrage and the working class.

Hardie became very close to the Pankhursts (almost certainly having a romantic affair with Sylvia Pankhurst) and was inspired to throw himself into the cause of women's suffrage. He was a speaker at the major demonstrations in favour of votes for women. He was also a pacifist. Whilst he supported the suffrage movement, he had difficulties with the more violent aspects of the protests.

Another character who features prominently in *SYLVIA* is a young MP who goes on to become Home Secretary and later Prime Minister — twice. His name is **Winston Churchill**. In his early career, Churchill was part of the Conservative Party, before defecting to the Liberal Party over disagreements, and then later back to the Conservative Party where he was Prime Minister during the Second World War.

In *SYLVIA*, we see **Winston Churchill** as a young MP in Manchester, where many of the WSPU demonstrations were taking place. Unlike **Hardie**, **Churchill** was not a supporter of women's right to vote, as is seen in *SYLVIA*.

We also see that Churchill's mother, **Lady Jennie Churchill**, was fiercely against women's right to vote; however **Clementine Hozier**, later **Clementine Churchill**, his wife, was defiantly in favour of the suffrage movement, which caused many arguments as you will see in the show.

Whilst the suffragettes protested by more aggressive means, often there were debates about the use of violence. In *SYLVIA*, we hear how in 1909, **Theresa Garnett** (a suffragette) has assaulted **Winston Churchill** at a railway station in Bristol. Whilst he was unhurt, it causes a divide between the Pankhurst family as to the morality of violent protest, with **Sylvia** disagreeing with her sister **Christabel**.

In 1910, a Conciliation Bill allowing some women the right to vote containing over 250,000 signatures is approved by Prime Minister Asquith however, it does not pass through the various committees.

In response is an event that becomes known as '**Black Friday**'. Three hundred women march on Parliament to petition Prime Minister Asquith and are met by police. A six-hour period of intense violence and assaults takes place. Witnesses allege that sexual assault took place at the hands of police. Over 100 women are arrested, although all following charges were later dropped.

Winston Churchill (now Home Secretary) refuses to undertake an inquiry into the events of the day. Four days later, another 200 women march on Downing Street to demand immediate action by Asquith.

Both Sylvia Pankhurst and Keir Hardie become more disillusioned with the WSPU and their violent means, moving towards pacifist means and aligning closer with the socialist moves of the Labour Party.

In 1913, **Emily Davison** is killed after she steps out in front of the King's horse at the Epsom Derby. A member of the WSPU, she intended to disrupt the Derby for the suffrage cause, though her exact motives are unknown. Thousands attend her funeral.

With mounting disagreement about the WSPU's violent methods, Sylvia is kicked out of the WSPU by her own sister, Christabel, and mother, Emmeline.

By 1914, Adela has emigrated to Australia and Sylvia has settled in the East End, establishing the East London Federation of Suffragettes and the free newspaper *The Women's Dreadnought*.



Izuka Hoyle; Whitney White, Carly Bawden

Sylvia continues to put pressure on the government to get the voices of women of the working classes heard. She marches five women from the East End of London to have an audience with the Prime Minister, Asquith. The women detail the conditions of working women in the East End. Asquith promises to give the subject serious thought.

On the brink of war, **David Lloyd George**, a Liberal MP, attempts to make a truce with Sylvia, promising to support the Reform Bill in due course if the Pankhurst family put an end to militant action. Emmeline and Christabel, now estranged from Sylvia, refuse.

In 1915, Keir Hardie dies and Sylvia loses a companion and long-time ally. Christabel knows how much his death will have affected her sister, but even a visit from Christabel to Sylvia's new base in the East End can't reconcile their relationship.

In 1916, **Lloyd George** replaces Asquith as Prime Minister.

By 1917, Sylvia has met **Silvio Corio**, an Italian anarchist. They will go on to live together and have a son, **Richard Pankhurst**. They will never marry, something Emmeline will never come to accept.

In 1918, The Representation of the People Act is passed, allowing women over the age of 30 and men over the age of 21 to vote. Women have to be married or home or landowners.

In 1928, The Representation of the People Act entitles everyone over the age of 21 to vote regardless of their social background. Emmeline Pankhurst, by this point a member of the Conservative Party, dies two weeks before the vote is extended. Her relationship with Sylvia is never mended.



The SYLVIA company

THEMES

FAMILY RELATIONSHIPS

SYLVIA explores the ways in which relationships between the Pankhursts changed as a result of Christabel's close relationship with her mother and their equally powerful belief in the WSPU cause. In particular, Sylvia was strongly opposed to the violent tactics used as she was a pacifist. The other Pankhurst siblings were undervalued by Emmeline.

A WOMAN'S RIGHT TO VOTE

In 2018 we might take our voting rights for granted. However, it is still only 90 years since all women over the age of 21 were granted the vote in 1928. (The voting age was lowered to 18 in 1970 following the Representation of the People Act 1969).

FREEDOM OF SPEECH

Throughout the WSPU activities, their approach was to disrupt rallies and speeches. They were often shouted down by others (both men and other women who disagreed with their fight for equality).

LAW AND THE RIGHT TO PROTEST

The WSPU and those demonstrating in support of them were treated roughly by the police, and Black Friday was a particularly low point in the relations between law enforcement, government and those wishing to protest. Subsequent treatment of those on hunger strike in prison amounted to torture.

GRIEF

The Pankhurst family lost Richard Pankhurst in 1898, and Harry in 1910. In addition, the family rift emerged as the daughters formed different opinions about the direction of the WSPU. This led to Adela and Sylvia both emigrating to other countries — suffering a different type of grief at their separation.



Genesis Lynea, Delroy Atkinson, Verity Blyth, Karl Queensborough, Whitney White

POLITICS

The political landscape in the early 20th century was a rapidly changing one. The founding of the Independent Labour Party, the defection of Churchill from the Conservatives to the Liberals and the impact of the First World War, all had implications for the suffrage cause. Richard Pankhurst himself had been a founding member of the Manchester Liberal Union and so Sylvia was born into a political family.

VIOLENCE

In the subsequent shaping of the Suffragette history, it is fairly easy to forget that their campaign involved arson, bombing houses and post-boxes, attacking individuals and cutting communication networks. In today's climate we might assign the label of 'terrorist' to those who undertook such actions.

PEACEFUL PROTEST

In contrast to the militant approach used by the WSPU, the National Union of Women's Suffrage Societies, led by Millicent Garrett Fawcett (aged only 19), took a peaceful approach but was overshadowed by the hostile responses to the methods of the WSPU.

In 2018, the Fawcett Society continues to work for women's equality, having done so since 1866.

In *Deeds Not Words: The Story of Women's Rights, Then and Now*, Helen Pankhurst not only discusses the history of her grandmother Sylvia, but also analyses the challenges that women continue to face in the 21st century. She highlights:

'Lads' Mags

Magazines such as *Loaded* and *FHM*. After a 2013 campaign by Object and UK Feminista, some retailers such as Tesco introduced a minimum age for buying such magazines, which tended to depict partially or scantily clothed women. The Co-Op stopped selling these magazines altogether whilst other retailers demanded that such magazines were sold in a plastic 'modesty wrapper'.

The Tampon Tax

In 2001, the Value Added Tax (VAT) payable by women on sanitary products was reduced to 5%. (VAT is applied to certain products that are considered 'luxury' items, rather than essentials). In 2015, campaigners Charlie Edge and Ruth Haworth wore white blood-stained trousers outside the Houses of Parliament to protest against the tax. After the issue was debated in Parliament, the Chancellor of the Exchequer agreed to allocate tax income from the sale of sanitary items to women's charities. Following the EU's granting of flexibility on the issue, the tax was scrapped.

Make up, heels and clothing at work

In 2016, Nicola Thorp, working for a temping agency, was sent home after arriving to work wearing flat shoes rather than heels of between 2-4 inches. The petition that she subsequently set up arguing against such policies gained over 150,000 signatures and received a government response. The joint Petitions and Women and Equalities Committee identified the 2010 Equality Act does not fully protect women against discrimination for what they wear to work.

Job segregation and gender stereotyping

Pankhurst uses the case study of women in the police, and also discusses the hierarchies in universities. She presents the shocking statistic that in 2015 a mere 9% of the engineering workforce was female. The issue also includes the role of 'carer' — either for children or elderly relatives — which requires the workplace to be much more flexible and for gender roles to be renegotiated and balance restored.

Children's toys

Discussions on the online forum Mumsnet led to the 2012 campaign, Let Toys Be Toys, which sought to challenge gender stereotyping. Lego was criticised in 2012 for launching pink and pastel bricks for girls but in 2013 created female scientist figures. Pankhurst also discusses how women are depicted, and can be 'treated', in computer games such as *Call of Duty* and *Grand Theft Auto*.

If you are considering devising your own work around feminism, the Suffragettes or peaceful vs militant process, some of the above issues may be a helpful starting point for your research.

TIMELINE

VOTES FOR WOMEN

1820

James Mills makes a claim that there is no need for suffrage for women because they are protected by their husbands and fathers.

1832

The 1820 Reform Bill explicitly states that suffrage has been granted to 'male persons'.

1867

John Stuart Mill presents a petition to Parliament, requesting a debate on women's suffrage.

1881

Women given the vote on the Isle of Man.

1903

WSPU founded by Emmeline Pankhurst in Manchester.

1905

Christabel Pankhurst and Annie Kenney arrested and imprisoned. *Deeds Not Words* and *Votes For Women!* become slogans, seen on banners and shouted at public meetings.

1908

Herbert Henry Asquith becomes Prime Minister, due to the ill health of Henry Campbell-Bannerman.

Hyde Park demonstration of the WSPU attracts an estimated 500,000 people.

The first window smashing takes place, with Mary Leigh and Edith New being arrested for throwing stones through the Prime Minister's windows in Downing Street.

1909

Marion Wallace Dunlop is the first Suffragette to hunger strike. Brutal force feeding of those on strike takes place in prisons, which has long-lasting effects on the health of those who endured it.

Theresa Garnett attacks Churchill with a horse whip as he walks down a platform at Bristol Temple Meads Station. Churchill does not want to appear in court so the charge of assault is dropped. Instead Garnett is sentenced to one month in prison where she goes on hunger strike and is force fed.

1910

Black Friday: 300 women marched to Parliament to petition Asquith and are met by police. A six-hour period of intense violence and assault takes place. Witnesses allege that sexual assault also took place at the hands of police. Over 100 women are arrested. Winston Churchill refuses to undertake an inquiry into the events of that day.

1912

Christabel Pankhurst travels to Paris from where she directs the continued action, which includes mass window smashing and bombings of empty houses and post boxes.

1913

The 'Cat and Mouse' Act (Prisoners Temporary Discharge for Ill-Health Bill) responds to the ongoing hunger strikes undertaken by imprisoned Suffragettes.

Emily Wilding Davison is killed at the Epsom Derby as she attempts to pin a Suffragette badge on the King's horse.

1914

Suffragette Mary Richardson is sentenced to 18 months in prison (hard labour) for damaging the *Rokeby Venus* in the National Gallery.

War is declared leading to the First World War. Militant action of the Suffragettes is suspended. Christabel and Emmeline advocate conscription.

1918

Women over 30 are given the vote, but it is confined to those who are graduates, householders, married to a householder or who occupy property of a rent larger than £5.

1928

The Fifth Reform Bill enables all women over 21 to vote on the same terms as men. Legislation is passed on the day of Emmeline Pankhurst's funeral.

1930

Statue of Emmeline Pankhurst is erected in Victoria Tower Gardens, adjacent to the Houses of Parliament.

1958

Emmeline Pankhurst's statue is relocated within Victoria Tower Gardens, with bronze plaques commemorating Christabel, who died in 1958.

1960

Sylvia Pankhurst dies. No commemorative statue has been erected although there are some memorials in various parts of the country.

2018

Statue of Millicent Fawcett unveiled in Parliament Square — the first statue of a woman to be placed there.



Izuka Hoyle, Elliot Williams-N'Dure, Jade Hackett

REHEARSAL DIARY

BY NELL RANNEY, BAYLIS ASSISTANT DIRECTOR

WEEK ZERO

In the lead up to commencing rehearsals, *SYLVIA* has undergone a series of development workshops. Being a brand-new musical, these sessions have been used to test out new material and ideas with the cast, feeding inspiration back to the team of writers and composers to continue building from. It also means that the majority of the cast have been involved in a previous workshop and are coming to the work with a degree of familiarity and shorthand with each other. I've called this week zero because it was added near the beginning of rehearsals as we realised how useful an extra week would be. Not all of the cast were available for this week, but Kate Prince, our Director, felt it was still useful to be able to start blocking and stitching together scenes, so she could begin to visually understand the architecture of the show herself. Additionally, this was an opportunity for the actors to have a head start learning choreography. The cast come from a mixed background of mostly musical theatre and dance, and for many of them this level of dancing will be a positive challenge.

This week Kate invited a number of students from her dance company ZooNation: The Kate Prince Company to join rehearsals and stand in for actors who are absent. I think this is illustrative of Kate's attitude of openness and inclusiveness in the rehearsal room. She is quietly setting a tone of generosity that quickly becomes infectious throughout the company and will be vital for the journey to come.



Kate Prince

WEEK ONE

With the full company now present each day starts with a physical and vocal warm up in preparation for long days of dancing and singing. It is a ZooNation tradition that at 10am all cast are expected to start the session by jogging in a circle together. The physical warm ups are led by either Dance Captain, Jaye Marshall, or Associate Director/Choreographer, Carrie-Anne Ingrouille, and our Vocal Arranger, Mike Henry, leads the vocal warm up. Both warm ups contain material from the show to start leading the cast into the world of the play.

Starting from the beginning of the play and working through chronologically, Kate has the cast immediately on their feet drilling the choreography and blocking. She is keeping her eye on structure and by the end of the week after a run of the first ten scenes stitched together, has made some readjustments to the ordering and I help her track changes to the script. Kate likes to rehearse with the full company present at all times, partly for camaraderie as an ensemble piece of storytelling and also because conceptually during the show all actors will be seated in the side lines watching the action on stage at all times.

Watching Kate work is like watching a master painter and the actors are her colours. Because she is writing the script as well as directing and choreographing the storytelling, it means she is writing in a visual language as well as verbal. And having bodies in the space during the rehearsal process is a major part of her creation process.

On Saturdays, Kate takes the day off to prepare for the following week while Carrie-Anne cleans up and revises the choreography and blocking learned over the course of the week. These sessions are incredibly useful for the cast to consolidate all they have learned that week, especially at the speed in which we're moving.



Genesis Lynea, Jade Hackett, Ross Sands

WEEK TWO

This week we continue to forge full speed ahead blocking the first half of the show and have a full run of Act 1 on its feet. It is still rough around the edges but is a good skeleton for the actors to now add their own detail on top. At the end of the week we sit down for the first time to talk about the bigger ideas in the play, particularly what Sylvia Pankhurst stood for in her time and how her story relates to now.

The actors are doing a tremendous job of learning their lines as well as choreography, particularly with the script changes happening throughout the week. During runs I am prompting the cast when they forget a line, and I also circle it in my script to remind them later where they tripped over.

WEEK THREE

This week we have continued to run Act 1 every second day and spend the time in between with fix up notes while also forging ahead with Act 2. We have been fortunate to have the co-writer Priya Parmar in the room with us as well as composers Josh Cohen and DJ Walde furiously working in breakaway rooms for this whole process. But their presence has become particularly invaluable this week as Act 2 is still in formation containing many moving parts and has partly been informed by the evolution of Act 1 over previous weeks.

The opening scene of Act 2 is titled Suffrajitsu, as historically the Suffragettes learned self-defence after the violence and militancy surrounding their protests began to grow. As Kate and Carrie-Anne are versed in many different mediums of dance and movement, they spent a lot of time watching videos of Jujitsu competitions and created choreography to invoke the feelings and movements of the martial art. It has certainly paid off as it is a firecracker of a number!

WEEK FOUR

In a similar fashion to the previous week our schedule is currently oscillating between consolidating the learnt material from Act 1 and continuing to create the new scenes from Act 2 on the floor. There are a number of big dance numbers in the second act which Kate has prioritised creating first, over rehearsing in chronological order, as to maximise time for the actors to learn this.

It is at this point that I must say how much I admire the cast who are keeping up with so many changes happening and whose positive and supportive attitudes are unflappable. I regularly catch myself with hairs stood on end during some of their harmonies or cracking an impulsive smile when they are dancing their hearts out. Artaud once said actors are athletes of the heart; and this company are that, and more! And they're all racing around the clock this week to carry this show to the finish line.



Todd Holdsworth, John Dagleish, Ross Sands

AN INTERVIEW

WITH BEVERLEY KNIGHT, ACTOR

We caught up with Beverley, who plays Emmeline Pankhurst, during rehearsals.

How have you gone about researching your role in SYLVIA?

I'm very much interested in history and would describe myself as a history anorak! There is also a famous Wolverhampton Suffragette, Emma Sproson, who became Wolverhampton's first female councillor so I take pride in that connection.

This show is important now because history also reflects the world in its current state. Helen Pankhurst asked women to contribute a Pledge for 2028, which marks the centenary of universal suffrage in the UK. Mine would be:

'By 2028, I would hope that we see the need for movements like #MeToo as a thing of the past. I hope that we will all look back on this time and never even dream of behaving in that way.'

In our society, women bear the brunt of any kind of inequality. Today we need to fight the inequality of pay which still exists. I find it incredulous that such a thing still happens.

My favourite moment in the show so far is the depiction of Black Friday where we break the fourth wall, and show the point of view of the women who were attacked and assaulted as they tried to march to Parliament. You see these women, standing strong and powerful, but also see the brutality of the police as the violence begins.

Emmeline Pankhurst is a very strong woman, and in my performance I'm trying to show the complexity of her complexity. She was very clear in her favouritism towards Christabel, who was the main strategist for the WSPU and the Suffragette cause. The family divisions that happened between the Pankhursts is no different to the way in which Brexit has divided families today. We must remember that Emmeline was a Victorian woman, and family relationships were different then — showing favouritism wasn't frowned upon. It's difficult to say that I like Emmeline but I'm enjoying playing her.

Emmeline is heroic but inherently flawed, but show me a hero who isn't.



Beverley Knight, the SYLVIA company

CATCHING UP WITH THE CHURCHILLS

Delroy Atkinson and Carly Bawden chat about playing Winston and Clementine Churchill.

Delroy To prepare for playing the role of Winston Churchill, I watched two films — *The Darkest Hour* (2017) and *The Gathering Storm* (2002) as well as reading excerpts from various books and online.

I've also been interested in the work of Afua Hirsch who encourages us to really consider those we hail as heroes, create statues for them and describes her position as 'correcting the record and rebalancing the narrative.'¹ For some people, Churchill is not a hero — not all of his actions were good. Many people might be surprised by Churchill's attitude towards those who were fighting for women's suffrage.

Carly Yes. And Clementine had a significant role in changing his attitude. He adored Clementine. Clementine was herself involved in a number of political causes.

Delroy In terms of knowing the story of the Suffragettes and the Pankhursts, I learnt a small amount at school when I was about eight. It was the usual stuff; women chaining themselves to railings, and the death of Emily Wilding Davison, but not much more. This show with ZooNation really speaks to the younger generations and explores the issues much deeper.

Carly It was very interesting researching the character of Clementine. Walking into any bookshop to do some research, there was always a huge amount on Winston but not so much on Clementine, which is a shame because she was very influential on him and in other ways.

In terms of what happens in rehearsal, the majority of the material comes from Kate Prince, but we also make a few suggestions and work through ideas. The hardest thing is when we really enjoy some of the really challenging scenes — the ones which are sad, or violent or uncomfortable. We've already had a note to make sure that we don't look like we're enjoying it!

¹ **Statue of Liberties can be found here**
youtube.com/watch?v=OnswK-vfOSA



Delroy Atkinson; Carly Bawden

AN INTERVIEW

WITH JOSH COHEN & DJ WALDE

In the past we have written to a brief, predominantly in certain styles which include funk, soul and hip hop. A brief can be very detailed, or it can be one or two sentences. We'd then come up with a few ideas and options and then one or two of those might develop.

SYLVIA is very much Kate Prince's and Priya Parmar's presentation of a story — they spent over a year doing research and with this it's been a written script, in the form of lyrics, which has been a slightly different way of working for us. We've worked with Kate for a long time now, and so we have a kind of shorthand when we collaborate: sometimes she might give us a specific reference, idea or sound that she wants. A lot of the process is trial and error and you have to learn not to get too precious about what you're creating. It's not easy, but it's a very necessary skill when creating new work.

Past productions haven't involved a 'real' story before, whereas obviously *SYLVIA* is presenting history and looking specifically at the lives and actions of real people.

Our past work has been shows such as *Into The Hoods*, *Some Like It Hip Hop* and *The Mad Hatter's Tea Party*, which have been re-imaginings of other stories. *The Mad Hatter's Tea Party* is perhaps the closest to any kind of historical focus — it was a response to *Alice in Wonderland* which was being performed by the Royal Ballet at the Royal Opera House and so our production was also performed there, in the studio. The show explores how those characters would be if they were around today in modern times.

Interestingly some people might make comparisons between *SYLVIA* and other shows that use hip hop and funk. Our shows tend to have a slightly different feel to them — they're more like a gig or a concert and the ethos of the company is to make things accessible. We want to appeal to the masses, to families and other theatre goers and through our combination of music, theatre and design that becomes possible.



The *SYLVIA* company

CLASSROOM ACTIVITIES

DISCUSSION

Take a look at the following information about ZooNation's work:

zoonation.co.uk/productions/into-the-hoods-remixed/

zoonation.co.uk/productions/some-like-it-hip-hop/

zoonation.co.uk/productions/the-mad-hatters-tea-party/

- What do you notice about the style of dance?
- How do the performers interact with:
 - Each other?
 - The audience?

If you haven't yet seen the show, how do you think these styles of dance might help tell the story of these important historical events? What might the challenges be?

Watch this footage from the March4Women march in 2018 youtube.com/watch?v=5EOWK3qJQ4o

At the beginning, Kate Prince says, 'This is my daughter, we're doing this for her future':

- What do you think she means?

CREATING AN ANTHEM

THE WOMEN'S MARSEILLAISE

Look at the following lyrics, which are set to the Marseillaise (the French National Anthem).

The Women's Marseillaise
Arise! ye daughters of a land
That vaunts its liberty!
May restless rulers understand
That women must be free
That women will be free.
Hark! hark! the trumpet's calling!
Who'd be a laggard in the fight?
With vict'ry even now in sight
And stubborn foemen backward falling
To Freedom's cause till death
We swear our fealty.
March on! March on! Face to the dawn
The dawn of liberty.
March on! March on! Face to the dawn
The dawn of liberty.

The Women's Marseillaise by Miss F.E.M Macaulay.

Choose a modern piece of music that you think most people would recognise. Can you write a modern anthem which explores the issues that women are facing in the 21st century? Remember that an anthem is a rousing, inspiring song that is associated with a particular group of people or cause.

CHOREOGRAPHY

ONE — 'PROUD TO BE A PANKHURST'

The WSPU encountered a great deal of scorn, prejudice and even violence from those who opposed their views. In one section of the show, Richard Pankhurst is described as a 'leftie', to which his daughters reply:

SYLVIA PANKHURST

'Our father was a lawyer who campaigned for women's rights, he's the reason we are standing here, the reason we fight, the reason I've no fear of you, or your type, we are proud to continue this fight in his name, so proud we could burst, proud to be a Pankhurst'

It is important for the performers to emphasise how personal and offensive these comments are: not only is he their father, it is disrespectful to talk in this way about someone who is no longer alive.

In a dance style of your choice, create some gestures which can be made into a motif which suggests family unity. Consider the use of repetition in the lyrics above. Once you have created the gestural sequence, explore how you might use dynamics to create emphasis. Remember that these words are spoken to Pankhurst's critics, so consider levels and directions of movement which will communicate your character's attitude to those who dare criticise their father.

Finally, consider how travel might be incorporated in your sequence: moving towards or away from those to whom you are speaking. Look closely at the structure of the lyrics — where do the natural changes of direction come, depending on the words you choose to emphasise?

Team up three or four other dancers. What happens when you all inhabit the same space and perform your choreography together? Where are the moments where it seems to naturally come together, OR create a sense of conflict, simply because of the movements you have chosen?

EXTENSION

As Sylvia and Adela became critical of the WSPU's violent and undemocratic approach, a rift grew within the family. How could you alter the choreography that you have created to represent the conflict that eventually occurred between them?

TWO — 'WE'VE COME A LONG WAY'

Use the video from March4Women used earlier in these notes, listen carefully to the lyrics. What are the lyrics that most stand out to you? There are a number of imperatives such as 'March, women, march' and 'we are soldiers, feet don't fail me now'.

Using the lyrics as a starting point, choreograph a dance that uses this video as its soundtrack.

As an extension, you could have two opposing groups: one group representing the Suffragettes, and the other representing the people who opposed them. How might you show the contrast between them? For example, the Suffragettes could travel, include moves that involve the entire body and require flexibility, whilst the opposition remain in one place, moving in very stilted, inflexible ways.

SUFFRAJITSU!

Preparing for violence, many of the Suffragettes trained in Jujitsu. Jujitsu is a Japanese defensive martial art which uses strikes, kicks, throws and trips to beat an opponent. It is a close form of combat, so is often hand to hand, and sometimes uses a short weapon. You may find it helpful to watch some online videos of Jujitsu to see the moves, and the discipline involved in this martial art.

Remember that you are creating a non-naturalistic form of Jujitsu and should therefore make NO physical contact with any other performer. You should also pay close attention to the space in which you are working and ensure that you adhere to all health and safety rules.

Working individually, create a short sequence of movements which includes the following moves:

- **A strike** — Consider where this starts and ends, is it diagonal or horizontal? Which direction is it moving in?
- **A throw** — A move in which you take your opponent from a standing position to being thrown on the floor.
- **Kicks** — Again you are working with an imaginary opponent. Where on their body do you strike them?
Remember that any movement that is done with force has its own momentum and will therefore not simply end with the contact — where do you go next?
- **Trip** — A deliberate foot or leg action which causes your imaginary opponent to trip or lose their balance.
- **Block** — A defensive arm action which aims to block the action of your opponent (for example, they aim a fist or weapon towards your face).
- **Prepared stance** — Standing with your feet apart, one slightly further back (but not directly behind) than the other. Consider your feet as two points of a triangle, making it more difficult for your opponent to take you off balance.
- Once you have created your sequence of moves, spend 5 minutes repeating the sequence so that you are confident and that the moves are crisp, defined and strong. Remember that the intensity of the moves needs to be communicated to every member of the audience, regardless of where they are sat in the auditorium.
- Experiment the timing of your moves — think about reactions, how the momentum of one move will send you into the next. Take into consideration if you will have music accompanying the sequence — how would the rhythm or beat of the music impact on your moves?
- With a partner, teach each other your sequences and combine them. Now is the time to consider including a more dance-like approach to the moves. What happens if you add some bounce, lead with different parts of your body, use canon and unison, change your positioning in the performance space etc.? Though Jujitsu is close combat, you are fighting with an imaginary opponent so your partner does not need to be right in front of you. How can you place yourselves in the space and use eye contact to show the connection between your two characters?

With your choreography, add this text:

- What impact does it have to have the ensemble or a single voice saying the lines?

They beat us down, down to the ground,
we got pushed and kicked around,
tearing our dresses and grabbing our breasts,
yet we were the ones they put under arrest
with a bloodied nose, and a black eye,
we're still fighting for our rights and
can you hear our battle cry it's the war cry of the samurai
can you hear our battle cry it's the war cry of the samurai

STAGING BLACK FRIDAY

The stage directions for the closing moments of Act 1 state:

As the whistle blows, the women have finished making a line, a human barricade, joined together in solidarity ready to defend themselves against the presence of police

There are a number of ways that this could be staged, many of them non-naturalistic: the objective is to communicate the way in which women marched on Parliament but were met with violence and assault.

- Start with eight women standing near the downstage edge of the stage. Create poses for them which demonstrate their strength and solidarity
- With eight more people (male or female), create the sense of a heavy police presence. You could all use the same performance area, or you could break the fourth wall by having the police OR Suffragettes in the auditorium
- Using a beat, song or lyrics, create tableaux, slow motion or dance moves which show the increasing violence that occurred. Women were dragged, kicked, slapped, punched and thrown to the ground as well as being handcuffed and led away
- Experiment with having the police nearer or further away from the women. What impact does that have on your audience? What happens if you perform it just with the Suffragettes and leave the police actions to the audience's imagination? Take a look at these videos as a good starting point:

Writing anthems:

bbc.co.uk/programmes/articles/b3k5rSc1K0jHjYh2DcDD8f/powerful-anthems-eight-songs-that-helped-change-the-world

The Pankhurst Anthem:

bbc.co.uk/programmes/articles/fwN7fPqIWSrzVbhQSYyVWz/get-singing-the-pankhurst-anthem

DISCUSSION

WOMEN IN SPORT: ANDY MURRAY/SERENA WILLIAMS

In *Deeds Not Words*, Helen Pankhurst discusses the fact that men have an important role to play in challenging sexism. Watch the clip where Andy Murray corrects a reporter who forgets the achievement of Serena Williams in tennis. What do you notice about the reaction his correction receives? Why do you think that the way in which women in sport are treated is still not entirely equal to men's sports?

telegraph.co.uk/tennis/2017/07/14/serena-williams-love-andy-murray-defending-womens-issues/
bustle.com/articles/178624-andy-murray-defends-serena-and-venus-williams-the-insidious-sexism-that-plagues-them

DISCUSSION AND RESEARCH

IS VIOLENCE EVER JUSTIFIED?

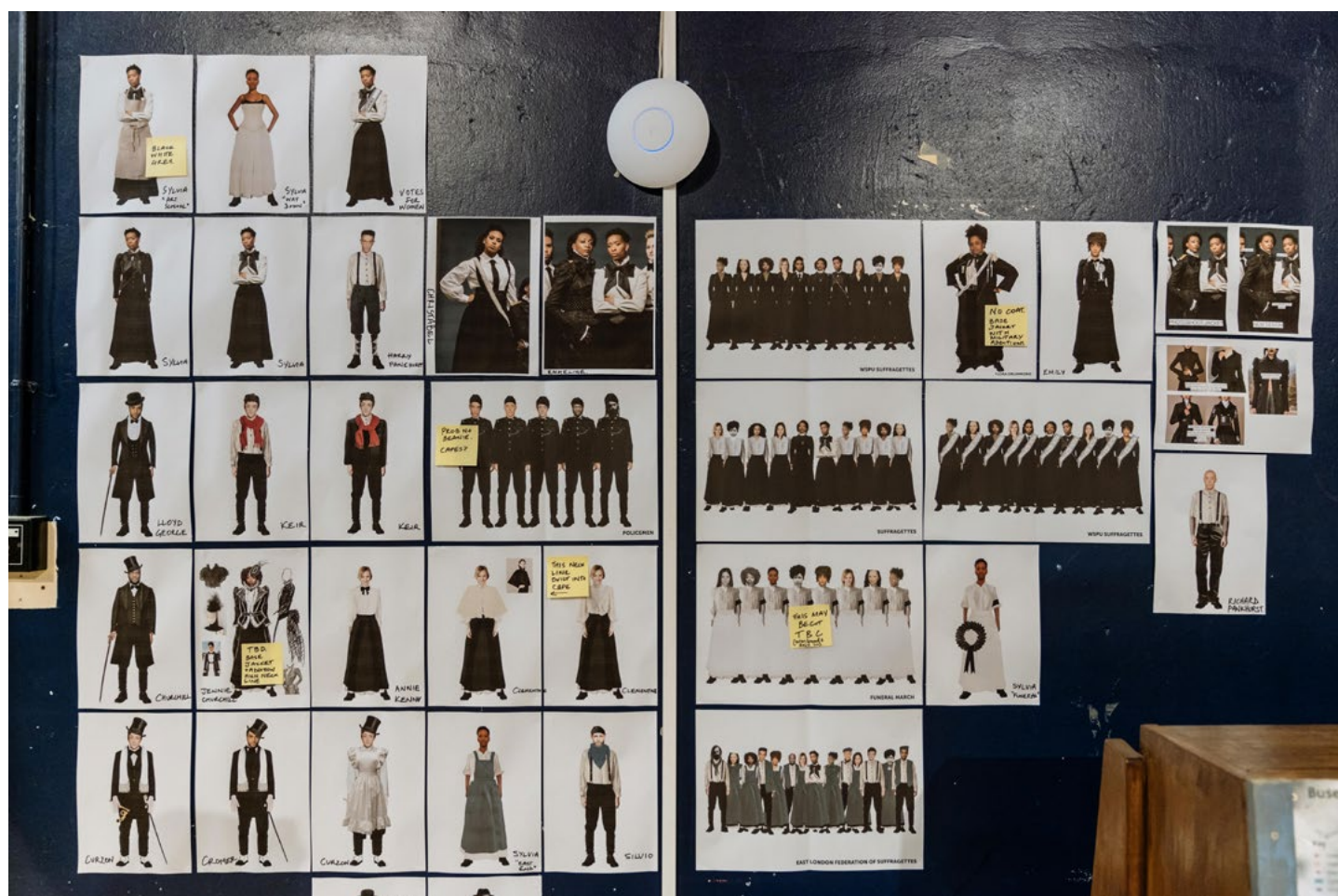
The Suffragettes differed to the Suffragists in their militant action which included physical attacks, the use of explosives and the cutting of communication lines which had an impact on the daily lives of citizens trying to go about their daily business.

Research the way in which Christabel and Emmeline encouraged the WSPU members to sabotage and attack political meetings after their various petitions to Parliament were dismissed or refused. Then look at how other organisations such as the IRA, animal rights activists and other radicalised members of society have used such tactics since then. Do you think the Suffragettes are considered differently? What has changed? IS violence ever a justified way of being heard?

COSTUME DESIGN

One of the challenges for Ben Stones in the design of *SYLVIA* is the combination of a 21st century, hip hop style of dance with the historical accuracy of costume. Women in the early 20th century still wore hats, jackets and ankle length skirts. In the rehearsal room photographs, pictures and research were pinned on the walls to share design ideas and also remind the creative team of all of the different aspects that needed to be taken into account.

Using photographs of the Suffragettes (including the Royston Leonard photographs mentioned above), design costumes for *SYLVIA*, Emmeline, Christabel, Winston and Clementine Churchill, and Keir Hardie. How can you combine historical accuracy with the requirements of the performers? Consider in particular your choice of fabric, cut, fit, colour, and shape. Can you create a less naturalistic costume, using simple role signifiers such as a hat or sash to solve some of the challenges? Compare your designs with photographs from the production. Why do you think some of their decisions have been made?



GLOSSARY

SUFFRAGE

The right to vote in political elections.

SUFFRAGIST

A person who supports the rights of members of society to vote, including women and members of the working classes who previously could not vote.

SUFFRAGETTE

Originally intended by the *Daily Mail* as an insult, the term describes those fighting through organised protest and often violent means.

HUNGER STRIKE

An individual's refusal to eat whilst in prison.

FORCE FEEDING

An intrusive attempt to feed someone through a rubber tube which was inserted via the nose or mouth into the stomach. Once the tube was in place, fluid or liquidated food was funnelled into the tube. This demanded a number of nurses, a doctor and several wardens who would hold the prisoner down and also insert a steel gag to hold the woman's mouth open. The procedure often induced vomiting and caused long-lasting damage to the health of many of the women who underwent such treatment.

WSPU

Women's Social and Political Union, founded by Emmeline Pankhurst in 1903.

CAT AND MOUSE ACT

(Prisoners Temporary Discharge for Ill-Health Bill). Replacing the force-feeding of those women on hunger strike, the act allowed women to be released from prison on licence once they had become very weak. They were then given a period of time to recover (often in nursing homes) before then being recalled to prison. Because force feeding had become so controversial, the Act allowed politicians to place the blame for physical harm on the women themselves.

The nickname of Cat and Mouse refers to the way in which cats repeatedly release their captured prey before eventually killing it.

HOLLOWAY PRISON

Opened in 1852 this London prison became an all-female prison in 1903. The first Suffragette arrived in 1906. Emily Wilding Davison was held here, and once threw herself down the stairs.

STRANGWAYS PRISON

Opened in 1868, this Manchester prison housed Suffragettes including Emily Wilding Davison and Christabel Pankhurst.

SOLDIERS ON THE BATTLEFIELDS

WE'VE COME A LONG WAY

STAGING SUFFRAGETTE HISTORY IN THE 21ST CENTURY

Disney's *Mary Poppins* is often cited as the first time children encounter the Suffragettes in popular culture. Arriving home after a meeting, Mrs Banks — mother of Jane and Michael - explains the excitement of Mrs Whitbourne Allen chaining herself to the wheel of the Prime Minister's carriage, and sings,

**'Though we adore men individually
We agree that as a group they're rather stupid!'**

Richard M. Sherman and Robert B. Sherman, *Sister Suffragette* ²

The Suffragette reference in the film appears only to help locate the story in Edwardian London and perhaps pave the way for the headstrong protagonist. A brief mention of militancy is downplayed and quickly forgotten as Mrs Banks and her staff croon:

**'Our daughters' daughters will adore us
And they'll sing in grateful chorus
Well done, Sister Suffragette!'**

The Suffragettes appeared on the world stage in 2012 during the Opening Ceremony of the London Olympics. Danny Boyle's vision was to show the Industrial Revolution, but he also handpicked key figures or groups whom he considered key to our history. Whilst their role in our national history was acknowledged, the nature of the celebration of all things British meant that the true violence, suffering and sacrifice was not.

The plight of the Suffragettes in history was very much dominated by Emmeline and Christabel Pankhurst's shaping of the narrative on an international scale. Emmeline frequently travelled to America for speaking engagements and published *My Own Story* in 1914. Therefore, Sylvia's role in the WSPU, along with the impact of the Suffragette campaign on her personal life, is often underestimated. *SYLVIA* seeks to redress that balance, and has had significant input from Helen Pankhurst — Sylvia's granddaughter. Her book *Deeds Not Words: The Story of Women's Rights — Then and Now*, published in 2018, not only deals with events of the early 20th century but also highlights how far we still have to go to fully address women's issues. During the process Kate Prince, armed with questions created with co-writer Priya Parmar, interviewed Helen and her input has helped the production to present a balanced and honest account of Sylvia, the WPSU and life after her expulsion from the Union.

SYLVIA appeals to a wide audience, using hip hop, funk, soul music and choreography. The rap lyrics and rhythm help address difficult issues and give an insight into the thoughts and feelings of Sylvia and those around her. Many of the outrageous claims and criticisms made by the anti-suffrage male characters are made to sound even more ridiculous and unreasonable in this medium, including the line, '*men and women are not the same, MEN ARE JUST BETTER PUT TOGETHER THAN WOMEN*'.

Her Naked Skin by Rebecca Lenkiewicz was premiered at the National Theatre ³ in 2008 and portrayed the relationship between two fictional Suffragettes. It was notable as being the first original play by a living female playwright to be staged on the Olivier stage. The play opened with a single figure (Wilding Davison), slowly donning her sash and then standing facing the audience as film footage of that fateful moment at the Epsom Derby in 1913 was projected behind her. The violence of what the audience saw and heard at that moment made it clear that this play was not going to present a sanitised version of the Suffragette experience.

² Richard M. Sherman and Robert B. Sherman, *Sister Suffragette*

³ The trailer for which can be found here:

[youtube.com/watch?v=bHhSZPDIME8](https://www.youtube.com/watch?v=bHhSZPDIME8)

Michael Billington ⁴ discusses the way in which 'Lenkiewicz's method is to start with a wide-angled shot and then gradually focus on intimate relationships.' The scene that immediately follows the Derby footage shows men dismissively discussing Wilding Davison's act, whilst a lone female secretary sits silently in an upstage corner. 'After the wider shot', though, the play explores how the cause brought women of different classes together — highly unusual in the extremely class-conscious Edwardian era. Trapped in a loveless marriage, Lady Celia Cain is existing, rather than living. The woman with whom she becomes involved is a working class machinist. Their relationship is doomed but it is human relationships, and the cost of protest, on which Lenkiewicz focuses. Interestingly, when she first wrote the play, Lenkiewicz wrote it with the Cottesloe (now the Dorfman) Theatre in mind, such was the emphasis on personal relationships. It was National Theatre Artistic Director, Nicholas Hytner, who encouraged her to expand it and exploit the possibilities presented by the Olivier stage.

Force feeding was also shown in the production. The four foot rubber tube, steel gag, large funnel and several wardens holding a woman down was so visceral that members of the audience fainted on more than one occasion. Rob Howell's set design was based on a series of black cages emphasising the literal and metaphorical imprisonment of intelligent, passionate women. The dialogue, however, proved the eloquence and wit with which the women fought for their cause, even in prison:

POTTER

'Occupation.'

FLORENCE

'Suffragette.'

POTTER

'Occupation, Mrs Boorman. Not offence.'

FLORENCE

'Suffragist. Suffragette. Womanist. Woman. That's what I'm occupied with at this present time and have been for the past 60 years...I was on marches before you were born.'⁵

Beverley Knight, in her research for *SYLVIA*, located a number of photographs online which have been re-coloured.⁶ Famous black and white images, their impact dulled by time and over-familiarity, suddenly become more human, more 'real' and Emmeline Pankhurst's tiny frame being manhandled by a policeman becomes as shocking as it should be.

The power of photographs was put to use at the end of *Her Naked Skin* to remind the audience that these people's actions contributed towards our current rights and freedoms — the entire cyclorama became a montage of images in the closing moments of the show. Some of the photographs were of the men who also fought for the cause. Interestingly, only the male characters in *Her Naked Skin* are real historical figures: Keir Hardie, for example, appears in both this and *SYLVIA*. In her National Theatre Platform talk⁷ Lenkiewicz explained that she was determined not to present a dry, biographical play and that meant exploring characters other than those with whom we most associate.

Both *Her Naked Skin* and *SYLVIA* aim to explore the lives behind the actions and the impact they had on relationships and life after women were given the vote. In *SYLVIA*, we are invited to engage with Sylvia's inner conflicts — the grief that she feels at the loss of her father, her question of Keir Hardie that asks, 'do you see me?' and her expulsion from the WSPU. It is this production which allows this 21st century to truly see Sylvia.

⁴ The Guardian, 2nd August 2008

⁵ *Her Naked Skin*, Rebecca Lenkiewicz, Faber & Faber, 2008

⁶ Photographs coloured by Royston Leonard

vintag.es/2017/07/suffragettes-in-color-striking-images.html

⁷ National Theatre, 1 September 2008

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